

G. F. HANDEL

Acis & Galatea

HWV 49

Galatea	:	A Nymph	Soprano
Acis	:	A Shepherd	Tenor
Damon	:	A Shepherd	Tenor
Polypheme	:	An Ogre	Bass

With SATB Chorus

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Editor's Notes

This 'Masque' or 'Serenata' was originally written in 1718 for chamber performance at the Duke of Chandos's palatial residence at Cannons just NW of London. Handel revised it for theatrical concert performance in 1732 and it became very popular. The libretto is from a translation of Ovid's '*Metamorphoses*' to which a number of Handel's poet friends (notably John Gay, Alexander Pope and John Hughes) are thought to have contributed.

The version presented here is based on the edition produced by Joseph Barnby in the 1890s in which Handel's all-male scoring was rearranged for SATB. Some phrase endings have been shortened to permit more precise breathing, and some rhythms have been pointed up in accordance with accepted performance practice.

Handel originally concluded Part 1 with the *da capo* duet 'Happy We'. In the 1732 revision he introduced a chorus on the same text. This appears as an additional item in most subsequent scores. However, it would appear that the most satisfactory conclusion to Part 1 (in both musical and dramatic terms) is for the chorus to replace the duet repeat and form one continuous movement. It is in this form that 'Happy We' is presented here.

é
é

Possible cuts:-

é

The preponderance of *da capo* arias in this work makes it seem overly long and repetitive to modern ears. Barnby, Watkins Shaw, and even Handel himself, have suggested a number of cuts which it may be thought improve the tautness of this work. These are given below.

- Nº 4 Begin the repeat at bar 18 (Page 19) and in the repeat omit bars 44—59 inclusive.
- Nº 5 Begin the repeat at bar 9 (Page 22).
- Nº 7 In the repeat, the orchestral introduction may be omitted, starting the repeat at the ~~~~~~~~~
~~~~~~~~~ [%] shown in bar 10 (Page 25).
- é
- Nº 9      At the repeat, omit the 6 bars of orchestral introduction (Page 28).
- Nº 11     The whole of the repeat may be omitted, concluding with the cadence in bar 181 (Page 35).
- Nº 17     Instead of the D.C., the repeat may be started at the [%] shown in bar 16 (Page 59). é
- é
- Nº 20     In the repeat, omit bars 7—21 inclusive. (Page 65)
- é
- Nº 21     In the repeat, omit the orchestral introduction (Page 68), omit from the upbeat to bar 32 (Page 68) to the upbeat to bar 60 (Page 69), and omit from the second beat of bar 75 to the second beat of bar 83 (Page 70).
- Nº 29     ***This is a cut made by Handel himself.*** Omit from the upbeat to bar 63 (Page 97) to the upbeat to bar 82 (Page 98). é

é

These suggested cuts are shown in the score by the symbols ⇨ & ⇨

# ACIS and GALATEA Part 1

## Nº 1 SINFONIA

*Presto*

The musical score is written for piano in a key of two flats (B-flat major or D-flat minor) and common time (C). It consists of six systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Presto'. The first system (measures 1-3) features a rapid, ascending eighth-note scale in the treble and a steady eighth-note bass line. The second system (measures 4-6) continues the treble's rapid motion while the bass line remains steady. The third system (measures 7-9) shows the treble playing sixteenth-note patterns over a more complex bass line. The fourth system (measures 10-12) features a treble with sixteenth-note runs and a bass line with chords and rests. The fifth system (measures 13-15) is characterized by dense, rapid sixteenth-note chords in the treble and a simple bass line. The sixth system (measures 16-18) concludes with a treble of sixteenth-note chords and a bass line of eighth notes.

This musical score is for a piano piece, likely from the opera 'Acis and Galatea'. It consists of seven systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 19. The first system (measures 19-21) features a treble staff with arpeggiated chords and a bass staff with a simple harmonic accompaniment. A section marked 'A' begins at measure 22. The second system (measures 22-24) continues the 'A' section with more complex arpeggiated figures in the treble. The third system (measures 25-28) shows a change in the treble staff, with more melodic lines and sustained notes. The fourth system (measures 29-31) returns to a pattern of arpeggiated chords in the treble. The fifth system (measures 32-35) features a more active treble staff with many sixteenth notes. The sixth system (measures 36-38) continues this active treble line. The seventh system (measures 39-42) begins a section marked 'B', which has a more complex, block-like texture in both staves.

19

A

22

25

29

32

36

B

39



67



70



73



76



80



83



86

*rall.* *Adagio*



## Nº 2 (Chorus) - O THE PLEASURE OF THE PLAINS

*Andante*

The musical score is written for piano and voice. The piano part consists of two systems of grand staves. The first system (measures 1-6) features a flowing melody in the right hand and sustained octaves in the left hand. The second system (measures 7-10) continues the piano accompaniment. The vocal part, starting at measure 7, is written for four voices (Soprano, Alto, Tenor, Bass) on four staves. The lyrics are: "O the pleasure of the plains, the pleasure, the pleasure, O the". The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

O the  
O the  
O the  
O the

plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the



14

plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py

plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py

plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py

plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py

17

S1

S2

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

—py, hap - py, hap - py swains, hap - py, hap - py, hap - py, hap - py, hap - py

—py, hap - py, hap - py swains, hap - py, hap - py, hap - py, hap - py, hap - py



20

**S1** *A* —py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

**S2** hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

*8* —py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

hap - py nymphs and hap - py swains. O,

*A*

23

O the plea - sure of the plains. Hap - py nymphs and hap - py

O the plea - sure of the plains. Hap - py nymphs and hap - py

*8* O the plea - sure of the plains. Hap - py nymphs and hap - py

Hap - py nymphs and hap - py

26

swains. Harm-less, mer-ry, harm-\_\_\_\_-less, mer-\_\_\_\_-ry, harm-\_\_\_\_-less,

swains. Harm-less, mer-ry, harm-\_\_\_\_-less, mer-ry, mer-ry, harm-\_\_\_\_-less,

8 swains. Harm-less, mer-ry, harm-\_\_\_\_-less, mer-\_\_\_\_-ry, harm-less,

swains. Harm-less, mer-ry, harm-\_\_\_\_-less, mer-\_\_\_\_-ry, harm-\_\_\_\_-less, mer-\_\_\_\_-

29

mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

8 mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

\_\_\_\_\_-ry, free and gay, free and gay, free and gay. Dance and

B

32

S1

S2

8

dance and sport the hours a-way. Harm-less, mer-ry, mer-

dance and sport the hours a-way. Harm-less, mer-ry, harm-less, mer-

dance and sport, and sport the hours a-way. Harm-less, mer-ry, harm-less,

dance and sport the hours a-way. Harm-less, mer-ry, harm-less, mer-

sport, dance and sport the hours a-way. Harm-less, mer-ry, mer-

[illegible]

38

S1 dance and sport- the hours a-way. Harm-less, harm- less, mer-ry, harm-less,

S2 dance and sport- the hours a-way. Harm-less, harm- less, mer-ry, harm-less,

Dance and sport, and sport the hours a-way. Harm- less, mer- ry, harm-less,

8 dance and sport the hours a-way. Harm-less, harm- less, mer-ry, harm-less,

sport, dance and sport the hours a-way. Harm- less, mer- ry, harm-less,

41

mer-ry, free and gay, free and gay, free and gay. Dance and sport,

mer-ry, free and gay, free and gay, free and gay. Dance and sport,

8 mer-ry, free and gay, free and gay, free and gay. Dance and sport,

mer-ry, Dance and

D

D

44

\_\_\_\_\_ dance and sport \_\_\_\_\_ the hours a-way. Harm-less, mer-ry, free and gay,  
 dance and sport, \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay,  
 8 \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay, dance \_\_\_\_\_  
 sport, \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay,

47

\_\_\_\_\_ dance \_\_\_\_\_ and sport \_\_\_\_\_ the hours a-  
 \_\_\_\_\_ dance, \_\_\_\_\_  
 8 \_\_\_\_\_ and sport \_\_\_\_\_ the hours a - way.

59

- way, and sport, dance and sport the hours a-way.

harm-less, mer-ry, harm-less, mer-ry, free and gay, dance and sport the hours a-way.

54

FINE

*Solo*

For us the ze-phyr

FINE

57

E

For us the ze-phyr

For us the ze-phyr

8 blows, for us dis-tils the dew, for us un-folds the rose, and flow'rs dis-play their hue.

For us the ze-phyr

E

61

blows, for us dis-tils the dew, for us un-folds the rose, and flow'rs dis-play their

blows, for us un-folds the rose, and flow'rs dis-play their

*Tutti*

8 for us dis-tils the dew, and flow'rs dis-play their

blows, for us dis-tils the dew, for us un-folds the rose, and flow'rs dis-play their



64

hue.

hue.

*Solo*

8 hue. For us the win - ters rain, for us the sum - mers shine, Spring swells for us the

hue.

67

F

For us the win - ters rain, for us the sum - mers

For us the win - ters rain, for us the sum - mers

*Tutti*

8 grain, and au - tumn bleeds the vine. For us the win - ters rain, for us the sum - mers

For us the win - ters rain,

F

70 D.C.

shin<sup>e</sup>, Spring swells for us the grain, and au - tumn bleeds the vine.

shin<sup>e</sup>, Spring swells for us the grain, and au - tumn bleeds the vine.

8 shin<sup>e</sup>, Spring swells for us the grain, and au - tumn bleeds the vine.

Spring swells for us the grain, and au - tumn bleeds the vine.

D.C.

Detailed description: This musical system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The system ends with a 'D.C.' (Da Capo) instruction.

### N<sup>o</sup> 3 (Recit - Galatea) - YE VERDANT PLAINS

Ye ver - dant plains, and wood - y moun - tains, Pur - ling streams, and bub - bling

Detailed description: This system contains the first line of the recitative 'Ye Verdant Plains'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The piano part consists of sustained chords.

3

foun-tains, Ye pain-ted glo-ries of the field, Vain are the plea-sures which ye yield. Too

Detailed description: This system contains the second line of the recitative. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The piano part consists of sustained chords.

7

thin the sha-dow of the grove, Too faint the gales, to cool my love.

Detailed description: This system contains the third line of the recitative. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The piano part consists of sustained chords.

# Nº 4 (Air - Galatea) - HUSH, YE PRETTY WARBLING CHOIR

*Andante*  
GALATEA

The musical score is written for Galatea and piano. It is in 3/8 time and B-flat major. The tempo is marked 'Andante'. The score is divided into four systems, each with a measure number (1, 4, 7, 11) at the beginning of the Galatea staff. Galatea's part consists of whole rests in all measures. The piano accompaniment is as follows:

- Measures 1-3:** Treble clef has eighth-note triplets of Bb, C, and D. Bass clef has quarter notes Bb, C, and D.
- Measures 4-6:** Treble clef has eighth-note triplets of D, Eb, and F. Bass clef has quarter notes Bb, C, and D.
- Measures 7-9:** Treble clef has eighth-note triplets of F, G, and Ab, followed by a triplet of G, F, and E. Bass clef has quarter notes Bb, C, and D.
- Measures 10-12:** Treble clef has eighth-note triplets of Ab, Bb, and C, followed by a triplet of Bb, C, and D. Bass clef has quarter notes Bb, C, and D.

The score includes various musical notations such as triplets, trills (tr), and slurs.

15 [%]

Hush,

21

hush, ye pret-ty, pret-ty warb-ling choir; Your thril-ling strains a-wake my pains, and kin-dle fierce de-

27

- sire. Hush, hush,

31

hush, ye pret-ty, pret-ty warb-ling choir, hush, ye pret-ty, pret-ty warb-ling choir,

37

Your thril-ling strains a - wake my pains, your thril-ling

40

strains a-wake my pains, \_\_\_\_\_ and kin - dle fierce de - sire.

45

Your thril-ling strains \_\_\_\_\_ a-wake my pains, \_\_\_\_\_ and kin-

50

- dle fierce de - sire. your thril-ling strains a-wake my pains,

56

your thril-ling strains a-wake my pains, and kin - dle fierce de - sire.

62

65

69

FINE

Cease your song and take your flight, Bring back my

76

A - cis to my sight, bring back my A - cis to my sight. Cease your song and take your flight, cease your

82

song \_\_\_\_\_ and take your flight. Bring back my

87

A - cis, bring back my A - cis to my sight. *D.C.*

# Nº 5 (Air - Acis) - WHERE SHALL I SEEK THE CHARMING FAIR?

*Larghetto*  
ACIS

Where shall I seek the charm-ing fair? Di-rect the  
way, kind Gen-ius of the moun-tains, Where shall I seek the charm-ing fair? Di-rect the  
way, kind Gen - ius of the moun-tains, Where shall I seek \_\_\_\_\_



28  
8 the charm-ing fair? Where, where, where, where shall I

34  
8 seek the charm - ing fair? Di-rect the way, kind Gen - ius of the moun-tains.

40

46 FINE  
8 O tell me if you saw my dear, Seeks she the groves, or bathes in cry - stal

51  
8 foun-tains? O tell me, tell me if you saw my dear,

57  
8  
Seeks she the groves, or bathes in cry-stal foun - tains? Seeks she the groves, \_\_\_\_\_

62  
8  
\_\_\_\_\_ or bathes \_\_\_\_\_ in cry - stal foun - tains? D.S. 

D.S. 



## Nº 6 (Recit - Damon) - STAY, SHEPHERD, STAY

DAMON  
8  
Stay, shep - herd, stay; See how thy flocks in yon - der val - ley stray! What

4  
8  
means this mel - an - cho - ly air? No more thy tune - ful pipe we hear.

